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# ROYAL COLLEGE OF MUSIC UNION

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## THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

*"The letter killeth, but the Spirit giveth life."*

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# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth but the Spirit giveth Life"*

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## DIRECTOR'S ADDRESS

ALL customs have their advantages and disadvantages, and these qualities are apparent in the established custom at the Royal College of Music for the Director to give an address on the first day of every term. It is always my hope that the advantages are with the professors, students and staff who are able to attend. Whether the address interests them, is not altogether relevant, at least for them it is a period of quiet listening, a time to be comfortably seated and relaxed, which provides an excellent short respite before lunch. I, as Director, regard it as a pleasant duty to perform, and being conscious of the honour paid to me by those who attend, I am grateful. On the other hand one disadvantage is that the address takes time and thought to prepare and it is apt to become a form of intellectual exercise in saying the same things in different words.

This experience I have had confirmed on re-reading some of the addresses of my immediate predecessor. It is striking to note that similar situations, problems and difficulties are constantly recurring in this lively community of ours. Especially is this true in the changed conditions brought about since the last war. Let me hasten to add that this thought is not a cue for me to join the groans of some older folk who complain that the world is now turned topsy-turvy. In many respects it is—but it is wiser to accept the fact cheerfully and be realistic enough to act accordingly, stifling moans and complaints.

Every year at this time entrance examinations are held and candidates for scholarships and exhibitions are put through their paces. In these ways students are selected now and in July to start at College at the beginning of the Academic Year in September. The operative word in the last sentence is "selected." Gone are the old leisurely, easy going days when young folk took up music easily in order to give them some sort of interest. They often laid it down again just as casually. When I was working in the provinces about the 1920's, I taught music to many young ladies who had lessons, I soon discovered, merely to occupy themselves and keep out of mischief. Naturally I regarded it as a means of making a living and as a social duty rather than an effort for musical education. The change of emphasis is quite definite now, and is apparent in this College, which has largely become a place for vocational training in music. Its chief concern is with advanced training for the musical profession, and it tries to help its students to become as fully grounded as possible and not merely practitioners in one aspect of the art. Under these circumstances students must be selected before they start. It is fashionable to consider matters on an economic plane, and therefore one cogent reason for selection is that every student costs twice as much as the fees paid. Whether fees are paid by parents, grants from public funds, by College or Associated Board Scholarships or part fees by endowed exhibitions, the remainder of the cost of each student has to be found. We are grateful that the Government gives direct financial help to the College, for without it the work could not continue on the present lines. But there is another less materialistic reason why there must be selection. After a student has been trained and has developed sufficiently to start his professional career, he will be judged by the outside world on his personal talent, proficiency and reliability. He will have to make the best of circumstances, conditions and opportunities, and in a word learn to stand on his own feet. The fact that he has studied at College and is well spoken of by his professors and those in authority might help of course, but it is by his own efforts, character, ideals, talents and similar good points that he will win through. To me it has always seemed a



strange paradox that a musician's work is judged quite impartially on its artistry, integrity and efficiency, not on sentiment or personal feeling, and yet we as musicians, however talented and well equipped, are useless when devoid of feeling, emotion and true sentiment, the very stuff we must have on which to thrive.

Now let us move on from the animate to the inanimate. Another recurring problem is connected with the fabric of the building. When I became Director, work was in process of completion on re-slatting the roof, pointing, repairing and renovating the outside of the building, including scrubbing its whole face. Immediately other jobs had to be tackled. Let me remind you of a few : work in the General and Finance offices ; reflooring the apron stage in the Concert Hall and stopping dry rot ; heating and decorating the theatre dressing rooms ; rewiring the orchestral pit, the theatre stage and installing a new small switch board. Now this summer there are other jobs to be done. First on the list is heating and ventilating the Concert Hall and theatre. I need not remind most of you of the urgency of this work. For many years the present system has been inadequate, and we have all suffered, particularly during severe cold spells of weather in the winter months. This work will be costly, but it is fortunate that money has prudently been set aside for building and maintenance, which money cannot be used for any other purpose.

Many of you will have noticed a start of an emergency staircase, which is being erected in the east quadrangle leading down from the new top floor of the College of Mines. This emergency staircase is for the sole use of the members of the Imperial College, and is out of bounds for our students. In conjunction with it, another emergency iron staircase will be erected on the east side of the College, between our building and the College of Mines. This second staircase will also be out of bounds to our students, except in case of emergency when it is necessary to lead from this building through the east quadrangle into Prince Consort Road.

Again, certain appliances for fire precautions in addition to those already fixed, have to be installed. The boilers for the overall heating of the College will have to be repaired whilst there is an opportunity during the summer.

It should not be forgotten that the building has been in constant use since 1894, and has lived through two world wars when repair work, however urgently needed, was difficult to tackle. No one can be surprised if in the future repairs and renovations will have to be done fairly frequently. With building work being carried on all round us for the Imperial College extensions, we can hardly escape a certain amount of disturbance. But with regard to the various jobs we have in hand, I felt I must warn you that some of them will probably be tackled during term time. It is to be hoped that there will be as little interruption as possible to the normal work of the College and no more than a minimum of inconvenience.

It is with deep regret that I refer to the sudden death of Mr. Charles Morley on April 19, after a short illness. He was appointed to the Council of the College as long ago as 1913 ; became Honorary Secretary in 1934 and a Vice-President in 1947 which record is clear proof of his great devotion to, and active interest in College affairs. Before him, his father was Honorary Secretary from 1882 to 1917. Consequently there has been an unbroken period of devoted service by father and son, stretching from the beginning of the College in 1882 to the present day. We send our deepest sympathy to his widow and family, and hope that by sharing their sorrow we may lighten their grief.



## MUSIC IN THE FAR EAST

By ANGUS MORRISON

LOOKING back it is difficult to remember exactly what my feelings were when the Director first asked me, one day in 1953, if I would like to undertake the Far Eastern tour for the Associated Board in 1954. As long as I can remember the idea of the Orient has held the greatest fascination for me, but I had never seriously thought the chance of seeing it would ever come my way. To me it was the Arabian Nights and the early Russian Ballet—Rimsky's Scheherazade and Dukas' La Peri—something I had often dreamed about in an imaginative world of its own. Now, out of the blue this wonderful opportunity was being offered to me and I suddenly had to make a quick adjustment and think of it as something real, existing in time and space and waiting on the other side of the world for me to come and visit it! Of course I accepted the invitation; I don't think I ever had a moment's hesitation but all the same it was still something of a surprise when the day actually arrived and I found myself on June 28 last at Southampton embarking on the "Canton" for Penang, where the tour was due to begin.

Malaya, Hong Kong and India; that was the itinerary, and I was especially lucky in that, unlike my two immediate predecessors, I was also to visit certain places in Southern India, usually allotted to the Examiner for Ceylon, as well as Calcutta, Darjeeling, Poona and Bombay.

Apart from the intrinsic interest of all the places visited there is a further interest in that Malaya and Hong Kong are post-war developments as far as the Associated Board is concerned. Perhaps because of this there is far more freshness of approach on the part of the teachers and a much less stereotyped attitude generally than in places where the Board's work has been long-established. It is obvious that those Examiners who have set the standard and established the pattern of the exams. in these new centres have done a splendid job of work. All through Malaya and in Hong Kong I found myself regarded not only as a marker of forms and a listener to pieces but as a very eagerly awaited stimulus to all musical activities and interests generally. In fact during all the first part of the tour that somewhat flowery phrase "Ambassador of Music" did describe fairly accurately the role one was fulfilling.

Penang makes the most delightful beginning to a tour anybody could wish for as it is one of the loveliest islands in the world and gives a first impression of the colour and charm of the East which nothing one sees later ever surpasses or supplants. Musically too it made a good start as, unlike England where so often the beauty spots are relatively backward musically and the best standards found in ugly industrial towns, Penang has some excellent teachers who are getting splendid results with their pupils. It was there I had my first experience of the Chinese reaction and response to Western music. Speaking very generally one expects a high degree of technical finish from a people whose craftsmanship in every branch of art and decoration is so impeccable, and usually one is not disappointed. What is more rare is to find the interpretative understanding and instinct as fully developed, and that is largely because there is so little chance of hearing good music in any quantity out there. A keen teacher can do wonders though, and I shall always remember a very exquisite performance, full of just the right 18th-century charm, of a Mozart Minuet by a small and very attractive Chinese child. Obviously she could have heard very little Mozart, if indeed any, and yet she played it with real understanding and a fine sense of style.



Malaya altogether is a truly fascinating country and in spite of the very limited spare time at my disposal I was able to see quite a lot of it, thanks to the many kind people who took me around. Indeed throughout the tour the kindness and hospitality of literally everybody I met was as overwhelming as it was delightful. Short stays of varying duration in Taiping, Ipoh, Kuala Lumpur, Seramban and Malacca, all of them attractive places in entirely different ways, brought me by easy stages to Singapore, but there, instead of staying nearly six weeks as Peter Burges did last year, I only remained a few days before pressing on to Hong Kong. The bulk of the examinations in Singapore were done by \*John Tatam before going on to Ceylon, and I only shared with him the Diploma candidates entering for L.R.S.M. Almost my happiest recollection of Singapore is a recital I gave at the Naval Base the night before I left when I had the honour and pleasure of meeting Vice-Admiral Sir Charles Lambe, Commander-in-Chief Far East Station, a keen lover of music and an amateur pianist of great distinction.

On September 8 I flew from Singapore to Hong Kong and there spent seven as enjoyable weeks as I have ever spent in my life. In case readers should think, however, that an Associated Board tour is one long and glorious holiday for the Examiner let me hasten to point out that during those weeks I examined 620 candidates, having already examined well over that number during my time in Malaya. Incidentally, it was, I believe, a record year for those parts as regards the number of entries and in view of the ever-growing appreciation of music all through the Federation it is likely to be even larger this coming year. The situation in Hong Kong is quite amazing and even more encouraging. In 1952 Dr. Thornton Lofthouse was the first Board Examiner to go there and I think his visit lasted about three weeks. Last year I was the third Examiner and my visit lasted nearly two months !

Music in Hong Kong owes an incalculable debt to Donald Fraser, Organizer of Music in the Department of Education, who has done so much to establish School Music on a sound and healthy basis in the Colony. Not only does he make all arrangements for the examinations with the utmost efficiency, but he also organizes a very successful Annual Competition Festival in the spring and is the creator and inspirer of the Hong Kong School Music Association, a most valuable factor in focussing and developing the widely awakening interest in music amongst the younger generation. The membership, composed only of school-children is so large that I had to give my recital to them twice over, once in Hong Kong itself and the next day in Kowloon on the mainland, in order to accommodate all those who wished to hear me. To play to so large and appreciative an audience of children to whom classical music is not part of their natural heritage of culture was a most moving experience. Their absorbed interest and general behaviour was an example to all children in any part of the world.

To somebody who has not been there it is quite impossible to describe or communicate the immense charm and fascination of the place. Many people I met on the voyage out and in Malaya who had been there said to me in rather a special way : " O you'll *thoroughly* enjoy Hong Kong " but until I got there I didn't realize just how absolutely right they were. To start with it has the greatest possible natural beauty of situation. Whether one is in Hong Kong looking across to Kowloon or vice versa the view is equally lovely and at night with all the lights it is even more magical. Then there are all the charming places on the seaward side of the island where I was taken on many



happy occasions and the strange ancient landscape in the New Territories which to all intents and purposes is China—the China one had always dreamed about and imagined.

Even after seven weeks there I would like to have stayed much longer and it was very regretfully that I left Kai Tak Airport on October 28 for India, the third and last country to be visited.

Calcutta, with its dirt and squalor was, I must confess, a sad anti-climax after Hong Kong, but India on the whole was a wonderful experience too. As far as the exams. are concerned it has obviously seen better days, and interest in Western music is now on the decline, largely due to the official discouragement of everything cultural that is not national in origin. (Hollywood excepted !) One notices this particularly in the South where, much as one applauds the enthusiasm of a few isolated and courageous teachers, one cannot help feeling they are fighting rather a losing battle.

There are of course many wonderful things to be seen in India and the Examiner is especially fortunate in having on his itinerary a short visit to Darjeeling with its front-row stalls view of the breathtaking majesty of Kanchenjunga.

After more travelling with short stops in many of the smaller places, I finished up with longer stays in Poona and Bombay. In both places the interest in music and the standard of candidates is much higher than the rest of India, largely owing to the influence of the Parsees. Indeed it is only after one has been there some time that one realizes to what a great extent the survival of all classical music, as we understand the term, is in the hands of the highly cultivated Parsee community.

Although it was nominally the "cool" season when I was in Bombay I found it insufferably hot and for the first time I became unpleasantly aware of the climate. I expect too I was pretty tired by then. Certainly I was not sorry to embark on the homeward journey, with the opportunity to recollect in tranquillity and sort out in my mind the multitudinous and so varied impressions I had received. I left Southampton on a very cold grey day at the end of an English June and arrived back at Tilbury on January 4 in a snowstorm !

To sum up. It was a long tour which in some ways seemed longer owing to the constant need to adjust oneself to the varying conditions prevailing in the different countries and to the changing reactions of candidates. But that is what made it so absorbingly interesting. To travel so many miles and discover wherever one went such real desire amongst children and grown-ups of different races and background to study and enjoy a form of art fundamentally alien to them was to find yet another most moving proof of the enduring power and inspiration of great music.

\*Mr. John Tatam writes :—" Since retiring from the Music Directorship of Oundle a year ago, I have been abroad for five months for the Associated Board and am looking forward to an imminent tour in Egypt and Cyprus. As it happened, Angus Morrison's path crossed mine in Singapore last September ; we gave a Bach concert there with the Chamber Ensemble ; he played the D minor Concerto and I conducted the No. 3 Suite in D major. Before I left to fly to Ceylon I gave an organ recital in Singapore Cathedral on what was left of a three-manual instrument after the Japanese occupation. I spent two months in Ceylon giving organ recitals in Kandy, Nuwara Eliya—up in the mountains where our Queen spent last Easter—and in Colombo, to the Ceylon Music Society. Now working in Colombo is a former Board Violin Scholar at the R.C.M., Douglas Ferdinand, who joined me in the Franck Sonata, broadcast from Radio Ceylon early in December."



## FRED DEVENISH AND OTHERS

By SIR GEORGE DYSON

WHEN in 1938 we had to appoint a new caretaker for the College, it seemed desirable that we should have a resident engineer, a clerk of the works, rather than a caretaker in the ordinary sense of the word. We therefore asked our consulting engineers to select a few likely applicants, and among these was Fred Devenish.

One thing especially interested me. He had been in the Navy from the age of sixteen, and showed us the whole succession of Captain's yearly reports which follow a man through his whole period of service. The very first of these reports on the young Devenish suggested that he had been not too easy to handle, but every succeeding Commander had seen this first report and contradicted it with a "very good," year after year till his discharge. That seemed to me to be proof both of spirit and of discipline, and we were not mistaken. We knew that his health needed care, particularly his diet, but Mrs. Devenish had watched this unremittingly, and they were duly installed in the little flat that some of us learnt to know so well. We soon discovered that he was not only a jack of all trades, but also master of them all. He took our whole fabric and fittings under his wing, and spared us endless trouble and expense by his mending and making of the hundred and one things that can go wrong in a building of our size and complication. He knew the College as no one had ever known it before, from the drains to the slates.

A year later came the war crisis, when we had to decide whether to open the September term as usual, or wait till we saw how the war might shape. The decision was left to me. We could not go anywhere else. We had to face whatever might happen where we were, or stand empty and silent. I decided to open as usual, and one of the main factors in my resolve, at that very difficult moment, was the imperturbable courage of Mr. and Mrs. Devenish. He, Fred, had been through the First War at sea. He was at Jutland, he had been blown up and shot down, and he seemed to be positively exhilarated by the prospect of hazards that none of us could measure or foresee.

We were one of the first educational institutions to open, and there was a period in that first term of the war when our orchestra was the only one actually meeting and playing in London. The Registrar and I fixed up beds on the cloak-room floor, and there for a time we slept. Later I moved to my own room, and through the first three years of the war I usually slept there when we were open. I used the Devenish's bath-room while Mrs. Devenish made my morning tea and toast, and one cannot live with people under such conditions without discovering their real worth. None of us who lived in the building in those days can ever forget what Fred Devenish meant to us personally and to the whole College as a working institution.

He was everywhere, day and night, out on the roof where no one else could venture, organizing and cheering the fire-watchers, making and mending every defect or breakage. He slept as sailors do, a few hours anytime, and when he waked was really wide awake. He appeared to know every bomb by its Christian name, and nothing could sap his courage and energy. On the whole we were amazingly fortunate. Apart from the incendiary fire in the opera wing which, thanks to Devenish and the fire-watchers, did not reach the main building, and the later blitz which smashed two hundred windows, we had no serious damage. But we were on the edge of destruction for months on end, and Mr. and



Mrs. Devenish had to be alert and vigilant for every hour of the twenty-four.

Nor must I forget those other devoted workers and friends whom nothing could daunt. I used to hear them, after a night of pandemonium, come in fresh and smiling in the morning, recounting their night's adventures, eager to begin the day's work : Lena and Doris, Lottie and Nellie, "old Lil," Essex and Ted. Never did an institution receive more loyal, selfless and unflinching service through long years of danger, uncertainty and stress.

Devenish always made friends with his opposite numbers in the buildings around us, and there were some quiet barterings of scarce materials. We "lent" the Imperial College this or that, and they helped us with stores or tackle. Most remarkable of all was Devenish's uncanny knowledge of where odd remnants of rare supplies were to be found. One of our professors, a keen gardener, wore out his gum boots, when gum boots had completely disappeared from the shops. I told him to ask Devenish, whose short answer was : "What size do you take ?" and a suitable pair duly appeared. The most moving incident of all happened when one of our girl students, ill at home and half-delirious with pneumonia, asked for oranges. And when she was told that they were unprocureable, she murmured : "Can't you ask Mr. Devenish ?" And sure enough he found some. It is quite impossible to over-estimate the tonic effect of a personality and character so equal to any kind of emergency.

His workshop always appeared to be in disorder, yet he was a very fine craftsman. Not only boilers and cisterns, gas-pipes and motors, but clocks and watches were made to behave. And I heard strong rumours that he dealt with erring wind instruments and, be it said very quietly, even with violins ! It is certainly true that when we were able to bring our precious historical instruments out of the strong-room and display them again, he took an absorbing interest in them all, and soon knew them better than anyone else in the College.

I will end this personal tribute by describing a moment still vivid in my memory. It was in the middle of a very bad night. During a lull in the bombing and gun-fire, Devenish and I stood on the steps outside the main door of the College. The night was pitch-black and for a while completely silent. Then there came to us a whistling from the end of Prince Consort Road. There were no foot-steps to be heard or anything to be seen, but the whistling came nearer, and the tune was that of the beginning of the Tchaikowsky B flat minor Piano Concerto. At last we were able to make out the source of these uncanny sounds. It was a policeman slowly and silently pedalling along our road on a bicycle ! Devenish turned to me and said : "Nothing will ever put *him* off his game." And nothing could ever put Fred Devenish off his game. That is our pride in his memory.

*Winchester, March, 1955.*

## DOING MY BIT

By ANDREW BOHMAN

TOWARDS the end of my summer holiday, July, 1952, after having been at College for one year, I had to submit to an Army medical examination, and subsequently my National Service. It was, of course, tremendously annoying, and I felt that my whole musical life had been nipped in the bud. It was all so irrevocable ; of course there *were* things you could do—the wide boys did them ; but it seemed that they



were either flagrantly dishonest or physically painful, neither things which commended themselves to me. Obviously the situation called for a level head ; and so I had a very frank talk with myself and was unbending and severe. As I sat in the train, which was taking me to the south of England, and my new life for two years, I was amazed to find that I was feeling positively jaunty. When I arrived at the barracks I was taken to my new "bedroom"; it was bleak and uninviting, furnished only with a score of iron bedsteads, plywood wardrobes, and a small portable radio. My morale never recovered from the shock caused by hearing Brigg Fair in my first ten minutes there. It was too like showing a prisoner a picture of freedom.

After the usual basic training period, which I spent with the "Glorious Glosters," a few of us were at last noticed to be somewhat different in character and temperament from the boys whose education (so they would have us believe) had been received at the hands of warders, and custodians of the Borstal system, and so we were recruited into the Army Education Scheme. To qualify as a teacher in this scheme, one had apparently to study at an institute of education about which stories of an astonishingly macabre and gruesome nature abounded. However, it all seemed infinitely preferable to becoming an infantry officer at best, or a G.D. (general duties) wallah at the worst.

Accordingly, a little band of six intending educationalists wended their painful way along the mile-and-a-half drive of this centre one autumn evening, complete with great-coats, kit-bags, haversack rations, water bottles, pouches, steel helmets (innocently called "tin-hats" by me, until impolitely corrected by my first sergeant-major), housewives (an ambiguous term, signifying, to one's intense disappointment, a small linen wallet containing needles and cotton) and all the other paraphernalia with which a soldier concerns himself.

Life there, which was quite enjoyable, consisted of lectures, fatigues, drilling, psychology, gardening, and mysterious hours of concentrated and little-disguised idleness known as "projects." In the evenings, when we were not engaged in whitewashing the stones in the rockeries and borders which surrounded our Nissen hut bedrooms, or rubbing our boots with an equal mixture of Kiwi shoe polish and spit, we could go to the Music Room, and play the Schiedmeyer grand, or listen to gramophone records. An extraordinary collection of discs was here, including some of the worst performances of the old-time virtuosos, with a few Harry Lauder songs, and the ghostly recordings of regimental marches, made at the turn of the century.

I remember being told, in my second day at this new place, that my Company Sergeant-Major wished to see me in his office. With commendable promptitude, but feeling an absurd childish pleasure at being thus summoned, I ran my handkerchief over my badge and brasses, and ran happily to his room.

He looked up as I entered and answered my "Good-morning, sir," civilly enough, but continued scrutinizing me mutely, until I said, "I believe you wished to see me, sir," whereupon he replied, "Yes, I did." The silence continued and became tedious, to say nothing of the embarrassment it caused, so I said tentatively, "Have you forgotten something?" This seemed to revive him, and he replied, "Oh, you can go now—you see, I heard something about you this morning, and I wanted to see what you looked like." Even to-day this makes me feel measly. It wasn't until the following week that I found out the probable



reason for this incident. I had been playing to a group of students in the music room, and afterwards a corporal walked over to me and asked my name. On hearing my reply he smiled and said, "Oh, we had your report from the basic training unit last week." After much pressure he reluctantly spilt the beans. The report was simply, "Is a musician, and therefore will never make a soldier."

Well do I remember one evening, sitting on my bed darning a sock, when suddenly a tall fair-haired young man appeared, and announced himself as a fellow Collegian. It was John Wolton. Together we did what we could for the "music-lovers," and the I-know-what-I-like, I-can-tell-a-good-tune-when-I-hear-one, band. Eventually he and I were sent to a Siberian-like camp in Essex where the food was particularly foul—an adventure which culminated in seeing a dead cat outside the main cookhouse. This left practically nothing to conjecture.

John and I were able to give several informal recitals, and we coached a baritone in some Schubert songs, and operatic and oratorio excerpts. At the final concert there we both played solos, and John showed great enterprise, I thought, coupling Chopin's E minor Waltz with the Legend of the Glass Mountain—a work which received quite deafening applause. The guest of honour on this occasion was the late Major the Earl Wavell, who was so tragically killed a few months later, in action.

We parted company at the end of our training period, and didn't meet again until the first day of Christmas Term, 1954. I was in London for the majority of my service, where I had a whale of a time. On my first afternoon there, my colonel sent for me and said: "Now look here; the R.C.M. is just round the corner (short pause). I daresay you'll be wanting to go there sometimes (long pause). Well, I don't mind as long as you *let me know first!*" And so, through this and the kindness of my friends, I was able to continue practising and hearing music again.

In the last few months of my service I was sent to an Education Centre outside London, and while there I had to organize and open a Music Room for the troops. This was equipped with a Broadwood concert grand, an upright piano, a radiogram and 1,700 records, percussion instruments, and a tape recorder. A choir was started, and I had students for piano and elementary theory. I was even persuaded to give singing lessons to a most persistent W.R.A.C. girl who *refused to take "No" for an answer* I think she very soon wished she had. Practically every evening a band of instrumentalists met, and, although their efforts were at times horrifying, at least they were learning to read music, and widening their knowledge. I was approached by an old soldier one evening, who appeared staggering under the weight of bundles of yellowing manuscript paper. Apparently his father had been a composer of salon music. After assuring me that there was money in it, he asked me if I could "bring them up to date." As it was all third-rate Badarzewska I declined, but it was quite fascinating to play over the saccharine melodies, inserting insolent dissonances into those chaste lines.

I hope that these recollections may at least reassure and encourage Collegians who have yet to do their National Service. Many of the men and women I taught astounded me with their inborn taste and appreciation of music. Some of them had an extraordinarily acute aural sense, and in two cases I taught pupils with absolute pitch.

There is unlimited work for musicians in the army, and, if one perseveres with those in authority, every convenience and help to carry it out.



## NORWEGIAN CONTEMPORARY COMPOSERS

By CHRISTOPHER SLATER

SOMEHOW one does not immediately associate music with Norway, just as before this century England was never considered to be a musical country—a fact which has been well disproved in recent years. Of Norwegian composers one remembers Grieg, perhaps Svendsen or Sinding. The history specialist may recall Debussy's words that "Richard Nordraak, not Grieg, was the great Norwegian genius," but there it ends, for after the death of Grieg there seemed to be no remarkable talent to follow.

However, if this was the case the Norwegians have made up for it now, for to-day there are more composers than ever before of whom we in England know very little, yet their work is not without interest and a Universal appeal.

The greatest drawback that Norway suffers from at the moment musically is the lack of a proper concert hall in Oslo with its permanent Symphony Orchestra. Their "Filharmonisk Selskaps Orkester" combines broadcasting with public concert giving. It is not improbable too that observers from abroad may easily overlook a country with so small a population as three and a half million. But for the number of inhabitants Norway has a surprisingly active musical life and one that has something to contribute to the rest of the world.

One of the most outstanding figures of the post-war world in Norway, and also probably the most controversial, is that of Fartein Valen, who alas for the world of music died, in December, 1952, leaving a substantial amount of music behind him.

Valen was born in 1887, the son of a Missionary, and his religious background can be seen in many of his works. Valen was influenced by Schönberg, but his study of the works of Palestrina and Bach perhaps laid the foundations of his technique. His output included five Symphonies, a Violin Concerto, a Concertino for piano and orchestra, seven other orchestral works, including "Le cimetière marin" which was included at the 27th I.S.C.M. Festival in Oslo in 1953 and has been broadcast by the B.B.C., many chamber works, compositions for piano and organ, songs, motets, and small choral works. Altogether forty-five works bearing Opus numbers. In 1947 Valen's Symphonic poem "Sonetto di Michelangelo" was performed at the I.S.C.M. Festival in Copenhagen and was considered by *The Times* to be the Festival's most outstanding work. His piano concertino Op. 44 was first performed on January 15th, 1953, when a two-minute silence was observed in his memory. Valen's last work, the Symphony No. 5 (1952) has, I believe, yet to be performed.

Valen had his own system of "composition with twelve notes" and while his music is perhaps difficult to grasp at a first hearing it repays closer study. It is intellectual music, though not without also a warm and romantic feeling.

Other interesting composers include Harald Saeverud (b. 1897), Eivind Groven (b. 1901), Klaus Egge (b. 1906), and Arne Eggen (b. 1881).

Harald Saeverud has opened up further the resources of the modern grand piano, and his several books of "Slåtter og Stev fra 'Siljustøl'" (Dances and Country Tunes for the piano, Op. 21, 22, 24-26) introduces new effects of tone colour and picture imagery. His symphonic dance and Passacaglia "Galdreslått" was performed at the I.C.S.M. Festival in 1944, and his piano concerto Op. 30 was performed at the same Festival at Oslo in 1953 and was later heard on the Third Programme. Saeverud has also written new music for "Peer Gynt" (Op. 28), and his brilliant



orchestration gives a fresh colour and meaning to Ibsen's text. The first performance took place at the National Theatre, Oslo, in 1948. Another important work is his *Sinfonia Dolorosa* Op. 19. Both these last works have been recorded. Among his other works Saeverud has written five Symphonies and a Psalm Symphony (Op. 27), violoncello and oboe concertos and works in the concertino style for flute and for violin. He has written much piano music and his most recent published works are the *Six Sonatinas* Op. 31 for piano.

Eivind Groven carries on the tradition of Folk music of his country (he is head of the State Department for research into Folk music), and his works include a piano concerto built on Folk themes, two Symphonies, choral works, music for piano, organ, and brass band. He has also written for the Hardanger Fiddle (Norway's National Instrument) upon which he is said to be the greatest exponent. Entrancing is the music that he wrote especially for his daughter's wedding in 1952, which is written in the old Folk style and has a prominent part for that instrument, and which he had recorded on a Tape machine—a gift from the Composer's Guild in Norway. Groven has also written a most original "time-signal" for the Norwegian Broadcasting Corporation and enquiries have been received from as far away as Africa asking the name of the composer!

Groven's chief work though has been in connection with the organ he has built, upon which it is possible to play in three different tunings—the Natural Vocal Scale, the Untempered Scale, for the playing of Folk music, and the tempered scale which is in general use to-day.

Dr. Albert Schweitzer was enthusiastic about the organ when he visited Oslo recently and played upon the new model that Groven has built in an Oslo Church.

Another of the country's leading musical personalities is Klaus Egge who is President of the Norwegian Composers' Guild and the representative of Norwegian Musical Organizations in Norway's Unesco Committee. He studied with Valen but has also been influenced greatly by his native Folk music, and his output includes two Symphonies, two piano concertos (one has been heard in Edinburgh), a violin sonata, "Draumkvede" sonata for piano, a string quartet, a piano trio, a woodwind quintet, as well as songs, piano pieces, and a large choral work "Sveinung Vreim" for soli, choir and orchestra.

Norway also has an Opera composer in Arne Eggen, whose "Cymbelin," which was produced at the National Theatre in Oslo in 1951, takes its text from Shakespeare's play. The score is original and attractive and should find a place in the repertory. Eggen has also written music for a melodrama "Liti Kjersti," the story of which comes from Hans Anderson's "Liden Kirsten," and another opera "Olav Liljenhaus" must be mentioned. In his early days he held a number of organist posts in Norway and from 1927 to 1945 was President of the Composers' Guild. He has done much too for the Folk music of his country.

It can be seen from this brief survey that music in Norway is very much alive to-day, and covers a broad field. Younger composers too are developing. The Norwegian Government shows enlightenment, for throughout most of his life Valen was supported by a State grant, and Harald Saeverud has enjoyed the same help since 1933. Contemporary Norwegian music should have an appeal for us in this country, for not only does it represent the twentieth century in its many manifestations, but much of it has its roots in tradition (which we like so much)—the tradition of their own Folk music.

We should hear their music and get to know it, for it would enrich and flavour our own musical life.



## AFTER THE BALL IS OVER

By VALERIE WINN

I HAVE retired from competitive athletics with relief and very little sadness. No doubt I shall feel a certain nostalgia and longing for the excitements and glamour of the track, but athletics are no longer the summer recreation they were for me when I began them. Now, because of the phenomenal rise in standards they are a gruelling job of work to be done for one to three hours a day throughout the year.

Running an important race is very like playing a solo. There are weeks of preparation and trial performances on less important occasions until one is ready for the event. The nervous tension is almost unbearable until the first note is played or the pistol fired; then there is no possibility of escaping so one relaxes and enjoys the excitement. Some races have been really thrilling to run, as the fight becomes desperate, and the desire to win wills on a tired body. Middle-distance running requires clear thinking, with more judgment and anticipation than people realize, and I always wished I could produce that same concentration when playing a piece as I did during a race.

Women's events have been limited in International Meetings; but, as there was an 800 metres in the European Games for the first time last summer, I decided to try and make that my final effort. It was a nightmare I shall never forget, with a terrifying feeling of inferiority amongst highly-trained Russians, Eastern Europeans, and our own amazing Diane Leather. Yet, in spite of the strain, the trip was entertaining and a great experience, although hardly a holiday.

Previous and less important trips to Paris and Luxembourg had all been enjoyable, especially with the opportunities of cheap wine to drink and exciting new places to visit. Running remained incidental, and sleep seemed quite unnecessary when there were opportunities of seeing the highlights of these places. I was usually fortunate in meeting kind people with ears, who took me round the countryside or to entertaining night-clubs. In spite of all this, we managed to produce quite reasonable results on the track.

My most memorable trip was to Hungary and Czechoslovakia last October, when the idea of going behind the Iron Curtain was an extra thrill. We were practically the only visitors in a luxurious Hotel on an island in the Danube at Buda-Pest, where the hospitality was so good that we were uncertain whether it was a genuine desire to impress us, or intended to make us incapable of running a yard. We were taken to the Opera House to see "Falstaff," but the singing was very poor, and we found out that factories were issued with tickets, which had to be used by the workers in rota, compulsorily paid for out of their weekly earnings. I shall never forget the gipsy band which played in the evenings at the Hotel. Even the most classically minded musician would have been attracted by this folk music, which I believe is now dying out. We ran at a most magnificent stadium built since the Communist era began—a conflicting contrast with what remains of that lovely city which was so badly damaged during a siege in the last war.

We were unable to leave Hungary till the last Czech visa arrived (the authorities presumed we would not leave behind one unfortunate girl), and the train waited nearly two hours for us. The journey to North Czechoslovakia was reminiscent of war travel, with several hours at the frontiers and missed connections. Czech hospitality was also overwhelming, and the quantities of cream and rich food did not help our



weight problems. We were glad to spend our last day in Prague, even though this meant travelling in an ancient Czech plane at 5 a.m. My most lasting memory was of an unfinished statue of \*Stalin leading his men ; it stands on a hill overlooking the city, and the head alone weighs thirty-two tons.

The Czech and Hungarian athletes and their friends could not have been more kind and I feel sure that these meetings, in their small way, do help to foster friendship between countries.

Now I am more concerned with the other side of athletics—the sport I began for amusement and exercise between hours of music practice. Mental tiredness can be relieved by exerting physical energy ; this appears like magic if one is interested in a sport. I am not suggesting the over-rated run before breakfast, but rather an evening run, or an the over-rated run before breakfast ; but rather an evening run, or an amusing interlude with a shot putt or javelin. The feeling of physical health and well-being gained by regular exercise and fresh air is worth while achieving.

\* This statue, which is nearly fifty feet high, was unveiled during this year's May Day celebrations. It had taken five years to build.

Mrs. Winn, as Valerie Ball, broke the world record for the women's 880 yards flat race at the White City International meeting in 1952. Her time was 2 mins. 14.5 secs.

## FANTASIE-IMPROMPTU A.D. 2004

By DAPHNE SANDERCOCK

WE have just had a nostalgia issue of the R.C.M. magazine, devoted to the "good old times" of fifty years ago, when students stayed on for seven years and professors had tea before their fires. Will 1954 be remembered as the good old days when the gangling youths of to-day are dear old professors ?

Look ahead with me to fifty years hence, and hear the story of Martha Peabody, A.R.C.M.

The year is 2004, and Miss Peabody is a music teacher, past middle age, who attended the Royal College of Music in the days when an A.R.C.M. was a passport to prosperity. For many years she flourished as a free-lance teacher in the suburbs, but the practice was dying out, all teaching being controlled by U.T.O.C.E. (the United Teachers of Cultural Education). It was with some difficulty that she secured a union card, but after filling in a great many forms and passing a screening panel, she was admitted to the piano teachers' section.

There were advantages in being in U.T.O.C.E. A studio in a building of 2000 other studios was hers, and pupils were allotted her which she duly rolled off her assembly line as competent pianists. All went well for a year or two. Then she was rewarded with Miranda.

Miranda was "special talent." She had three lessons a week, special practice facilities and a guaranteed future if she worked hard enough. Miss Peabody was excited. At last she could be creative again.

But alas ! This very piece of good fortune was nearly Miss Peabody's downfall. Miranda learned so quickly that Miss P. began to spread herself. Form and analysis and keyboard harmony led to trials in composition. This had to be done at home and the tell-tale evidence was found on the piano by Miranda's father.

This conscientious man was a T.A.C.T.U. (Theory and Composition Teachers' Union) official. He saw in Miss Peabody's trespass upon his Union's field of endeavour a precedent which could undermine the whole



structure of U.T.O.C.E. There could be a return to the old dark days of unfair distribution of labour, brains and rewards.

Miranda's father took the evidence to the Committee, and the Union machinery was set in motion. A deputation visited Miss Peabody, informing her of her misdeeds and she was expelled from U.T.O.C.E. forthwith.

When the news got round, many of the other teachers who were, being artists, unrealistic, decided to strike. Many were her former pupils and owed much of their knowledge to her. Then the solo performers became interested. After a short discussion at a meeting of S.P.U. they decided to work to rule. Concert goers were forced to listen to Bach played in faithful obedience to the time-honoured editions of Czerny. Pedalling marks were obeyed implicitly in Beethoven, Brahms, etc., phrases were phrased according to the book. Those with Associated Board editions added nothing to the naked score, singers kept metronomically perfect time, string players bowed as instructed.

Then the orchestral players, to whom freedom is an idyllic dream, decided on "go slow" tactics. Audiences in the new Queen's Hall heard Sir Thomas Beecham, aged 125, open "Prometheus" with a sepulchral whisper: "In 8 throughout."

After the public regularly missed the last tube home a few queries were raised in the press. However, the masses were unperturbed and the campaign failed. There was nothing for it but to go out on strike.

U.T.O.C.E. was helpless but adamant. The matter was raised in Parliament and at last the troops were called out.

Uxbridge was in a ferment. Band practices were called day and night. The Guards blew, scraped and banged — Kneller Hall worked in shifts.

Triumphantly the gorgeously arrayed musicians arrived in London, Manchester, Liverpool, and all other cities with orchestras, and the musical life of the nation went on uninterrupted.

It was now many months since Miss Peabody's indiscretion, and few remembered her name or the cause of the upheaval. But she had brought forth the resources of her calling, had passed the examinations of T.A.C.T.U. and had been readmitted into U.T.O.C.E. as a piano, theory and composition teacher. The performers of solos and ensembles returned to their task of preserving tradition for posterity.

The affair was treated discreetly in the R.C.M. Union magazine, no reference being made to the good old days of 1954.

## FIFTY YEARS AGO

*Reprinted from the third number of the Magazine, Summer Term, 1905.*

### THE PATRON'S FUND CONCERT

By AN OLD SCHOLAR

The fourth Patron's Fund Concert took place on June 29 at Queen's Hall. The programme must have seemed intolerably long to everybody except, possibly, the directors of the Philharmonic Society. It is surely a mistake to ask the public to listen for nearly three hours, without a break, to strange music—much of it strange in more senses than one. . . . It is extremely difficult justly to estimate the value of Mr. Gustav von Holst's setting of Whitman's *Mystic Trumpeter*. . . . In the presentation of his ideas the composer has marred his conception with the most terrible crudities. The vocal part is so extremely trying to the singer and

so hopelessly beaten out of court by the blatancy of the instrumentation that it makes scarcely any effect at all. In spite of the doubtless unconscious, but nevertheless painfully striking, importation of Wagnerian phraseology and orchestration, apparent on almost every page, the Scene possesses so much vitality and personal sincerity that it only narrowly misses making an extraordinary impression. It is a failure, but a magnificent failure. . . . In many respects *The Mystic Trumpeter* is the most glowingly promising work produced since the Patron's Fund began ; one feels that the mind which imagined it is bound one day to achieve something approaching absolute greatness. . . .

*The above is an extract from a long criticism of this particular concert. It is quoted as an example of the forthright notices which were a feature of those early magazines and as an interesting prediction on the part of Old Scholar of the great eminence Gustav Holst was eventually to achieve. We understand that Old Scholar may well have been James Friskin's nom de plume—or, should we better say, nom de guerre ?*

### from THE ROYAL COLLEGIAN ABROAD

LEOPOLD STOKOVSKI, Mus.Bac.(Oxon.), F.R.C.O., late of St. James's Church, Piccadilly, has been appointed organist at St. Bartholomew's Church, New York City, U.S.A.

SYDNEY TOMS has obtained the appointment of organist at St. James's, Piccadilly.

ROBERT STERNDAL-BENNETT, B.A., A.R.C.M., has been appointed Music Master at Fettes College, Edinburgh.

W. S. HOYTE has had the degree of Doctor of Music conferred upon him by the Archbishop of Canterbury.

### from ODDS AND ENDS

Vegetarians in Germany have appealed to their followers not to attend any performance of Wagner's music, because that master was a "gross flesh feeder."

## THE ROYAL COLLEGIAN ABROAD

DR. THOMAS ARMSTRONG has been appointed principal of the Royal Academy of Music in succession to Sir Reginald Thatcher. Dr. Armstrong has also been elected to an honorary Fellowship at Keble College, Oxford.

DR. SYDNEY WATSON, precentor and director of music at Eton College, has been appointed Organist of Christ Church Cathedral, Oxford, and lecturer in music at Christ Church, in succession to DR. THOMAS ARMSTRONG.

SIR PERCY BUCK's memory was honoured at Harrow on Founder's Day, March 12, by the formal opening of the new Speech Room Organ, presented by COL. J. R. WARREN to commemorate Sir Percy's work there.

EXETER College Musical Society, on February 12, gave the first public performance of Parry's String Quintet (with two violas) in E flat, composed in 1884. SIR HUBERT was himself an Exeter man. The two violas, FRANCES KITCHING (née Howe) and MARGARET KIRBY (née Meachen) were both students here.

MARGARET BISSETT sang two unfamiliar works on March 18 with the Capriol Orchestra at the Wigmore Hall. They were Respighi's "Il Tramonto" for voice and strings, and Lennox Berkeley's "Four Poems of St. Teresa of Avila" for the same combination.

JULIAN BREAM gave the first performance, on March 13, at Queen's Hall, Richmond, of Malcolm Arnold's Serenade for Solo Guitar and Strings. IRENE SWANN conducted the string orchestra led by TESSA ROBBINS.

IRIS LEMARE conducted her own orchestra in concerts at Middlesbrough on February 2 and at Darlington on February 3 ; CYRIL SMITH was soloist in Beethoven's Emperor concerto on both occasions.

HARVEY PHILLIPS conducted his string orchestra, led by HUGH BEAN, in a first performance of PAMELA HARRISON's Concerto for piano and strings, with JEAN NORRIS as soloist, at the Wigmore Hall on April 14.



RAYMOND O'CONNELL gave his first Wigmore Hall recital on March 24.

FREDA SWAIN's opera "Second Chance" was given its first performance by the Intimate Opera Group at the Festival Hall on January 20.

TESSA ROBBINS and LAMAR CROWSON collaborated in a Sonata recital at the Royal Festival Hall (Recital room) on March 10.

EDMUND RUBBRA's new work for recorder, string quartet and harpsichord, "Fantasia on a theme of Machault" was given its first performance at Carl Dolmetsch's recorder recital at Wigmore Hall on February 11.

GEORGE MALCOLM gave the first English performance of FRANK MARTIN's harpsichord Concerto, with the Leppard Orchestra, at the Wigmore Hall on March 8. He also collaborated with JULIAN BREM in a delightful harpsichord and lute recital at the same hall on March 10.

IRENE LORIMER made her first appearance with the Carl Rosa Opera Company as *Santuzza* on April 23 in Belfast.

RACINE FRICKER's new Sonata for horn and piano was given its first performance by DENNIS BRAIN and HARRY ISAACS at the Conway Hall on March 20.

GORDON JACOB's new musical version of the Nun's Priest's Tale from the Canterbury Tales, a setting for choir and orchestra without soloists, received its first performance, broadcast, on March 6. The National Youth Orchestra gave the first performance of his Prelude and Toccata, which had been composed especially for them, at their concert in the Festival Hall on April 21, conducted by SIR MALCOLM SARGENT.

DAVID COX, who studied with DR. HERBERT HOWELLS and is now on the music staff of the B.B.C., received two first broadcast performances, of his cantata "The Summer's Nightingale," in January, and of his choral setting "Of Beasts" on April 22.

NORMAN DEMUTH gave lectures on 16th century and modern English music at the Ecole César Franck and the Sorbonne in February. He also recorded two Talks for the French radio, which on January 5 broadcast his Suite for clavecin, flute and oboe, from his music for Moliere's "Pastorale Comique."

FRANK MERRICK presented some of his own piano and vocal compositions to the Contemporary Music and Poetry Circle of the Progressive League on April 18. Included was a group of songs composed to original Esperanto. The singers were GLORIA SPINNEY, SUSAN FROGGATT and JOHN BARKWITH.

RICHARD AUSTIN has conducted in Dusseldorf, with Claudio Arrau as soloist, and in Baltimore. His programmes included works by Elgar, Delius, Malcolm Arnold and Michael Tippett.

MARGARET RUBEL, MADELEINE DRING and RAYMOND HOLDER appeared together at the Players' Theatre during March.

ALAN RIDOUT has been awarded the Royal Philharmonic Society prize (1955) for his Triptych.

### VISITORS FROM ABROAD

Our foreign visitors last term included Senhor BAPTISTA DA SILVA, who holds the chair for orchestral training in the National School of Music in the University of Brazil; Mr. VAGN THORDAL, a teacher of music in municipal schools in Esbjerg and Copenhagen and a singer frequently broadcasting for the Danish State Radio; Miss WERNHAM, Director of Music at Nelson College for Girls, South Island, New Zealand; and three Siamese friends: Mr. CHALOEK NETASUTA, Chief of the Department of Fine Arts, Mr. JOLANI JALANUCROH, a Cellist, and Miss AMPHONE JAJAKULA, Director of Dancing.

### ACADEMIC YEAR 1955-56

Christmas Term	...	September 19 to December 10
Easter Term	...	January 2 to March 24
Summer Term	...	April 23 to July 14

## MARRIAGES

LEIKIN\*—BIGLIZION.—At London's oldest Synagogue in Rectory Square, E.1, Zerubbabel Leikin to Sarah Anne Biglizon.

WARRACK\*—COWLEY.—On April 2, 1955, at St. Martin's Church, Bryanston, Dorset, John Hamilton Warrack to Elizabeth Cowley.

## BIRTH

COULLING.—On March 24, 1955, to \*Rosemary (nec Pfendler), wife of \*John Coulling, a brother for Nina Francesca, David Jonathan.

## DEATH

POLKINHORNE.—Mrs. E. J. N., on February 12, 1955.

\* Denotes Royal Collegian.

## OBITUARIES

## GLADYS CORLETT

JANUARY 1, 1955

The tragic death of Gladys Corlett (Mrs. Stanley Banyard) has grieved and shocked her many friends. What a great talent she possessed. Pianist, Composer, Conductor, and certainly one of the most gifted Cellists that has ever studied at the Royal College. The climax of her College career was a performance of Elgar's Cello Concerto, which will long remain in the memory of those present. Elgar himself was present, and after the performance he invited Gladys to sit next to him for the remainder of the Concert—how thrilled she was! What a shame that at that time, she was not given the opportunity of showing her great ability to a wider public, for she surely would have become an International Artist. But it was not to be, and her talents were largely hidden from public view. In all the difficulties that beset her during her short life, Gladys could always find time to laugh—she was grand company. How right Sir Hugh Allen was when he said in her final College report: "There is beauty and music in everything she does."

HARVEY PHILLIPS.

## LORD CHARNWOOD

FEBRUARY 1, 1955

Before he succeeded to the title John Benson came to the College for a year or so where he studied with the late R. O. Morris and with me.

His enthusiasm for music was immense, embracing as it did everything from Mozart to the latest dance tune. He had no ambition, I think, to become a great musician and I do not know how he managed to cope with the austerities of "R.O.'s" contrapuntal training. I only know that they got on very well together and were very good friends, sharing many tastes in common. He did not pretend to be more than an amateur in music but I found him a most amusing and entertaining pupil with a real love and appreciation of music.

It was he who did his best to persuade me to give a cocktail party to my pupils in my room at College during working hours, a suggestion I turned down with the greatest reluctance, especially as it was to be "on him."

The world is poorer for the loss of a man like this. One always felt better for seeing him and talking with him because one felt he enjoyed life to the full in the right way, and his friendly manner put everyone at ease from the start. He was, actually, a much cleverer person than he liked people to think. In that he showed himself to be a typical Englishman, though he would probably have hated me for saying so.

GORDON JACOB.

## CHARLES MORLEY

APRIL 19, 1955

Charles Morley succeeded his father as secretary of this College some forty years ago. He was made a fellow in 1933. My connection with this college is more recent but over the years one realized how much the college and its administration owed to Charles Morley. He never obtruded his views, but wisdom and kindness were there in full measure. The chairman would turn to him and a nod from his head would make us feel that the decision whatever it was was a good one.

He was at our last Committee Meeting on March 10th. We shall see him no more. The College and all there who work in and for it have lost an old and devoted friend and we would all wish to send our heartfelt sympathy to his family.

SOMERVELL OF HARROW



## R.C.M. UNION

There is not much to report of the Easter Term, the business being mainly of a preparatory nature for the future, such as getting ready for a reprint of the Address List and choosing the date for the annual party, which is to be on June 17 this year.

In view of the fact that present high costs mean a deficit each year on running expenses, the Committee discussed what could be done to help the situation and at length decided to make a small charge for the "At Home." Though they much regret the necessity of taking such a step, this would seem to be fairer than raising the general subscription for everyone, thereby adding an extra burden on the members who are too far away to attend. As already hinted at in the previous Magazine the subscription for Overseas and Magazine members is to go up from 5s. to 7s. 6d.

The membership is fairly well maintained, but it would, however, be a splendid way of celebrating the jubilee of the Union's foundation next year, 1956, if the membership could be considerably increased. All ex-students and scholars and any friends who have been connected with the College, on the teaching staff or otherwise, would be warmly welcomed. We regret that some alterations recently received arrived too late for inclusion in the reprint of the address list.

PHYLLIS CAREY FOSTER,  
*Honorary Secretary.*

## STUDENTS' ASSOCIATION

Early in the spring term a trial was held to elect a permanent conductor of the Students' Association Orchestra. There were seven competitors, each of whom took two short rehearsals before the final trial. The members of the orchestra elected John Barker, who had been the temporary conductor during the autumn, and who later in the term conducted the orchestra in a concert which included :—

Overture : Hansel and Gretel — *Humperdinck*  
Serenade for Strings — *Dag Wieren*  
Coq-d'or Suite — *Rimsky Korsakov*

A small Polyphonic Group has been started. It meets each week to read through and rehearse unaccompanied vocal music.

We now have in stock notepaper and envelopes printed specially for the members of the Students' Association. This is comparatively inexpensive, and is proving very popular. We are also experimenting with a "For Sale" and "Wanted" advertisement board for students wishing to purchase or sell second-hand music and books.

A Composers' Concert was held in March when works by the following students were performed :—Gillian Ashby, George Bell, Hugh Davidson, Maureen Grant, Derek Henley, Gerald Humel and Ronald Reah.

The Committee entertained the new students to tea during the third week of term. On March 21 the Easter Dance was held at Chenil Galleries, Chelsea, and it was a social, if not a financial success !

PATRICIA SHAW, *President.*

## BOOKS RECEIVED

THE BACH FAMILY. Seven Generations of Creative Genius, by KARL GFIRINGER. Allen and Unwin Ltd. 514 pp. 45s.

A magnificent achievement in biography and the first complete history of the rise and decline of this most remarkable of families. The scene stretches from Veit Bach, a baker who escaped in the 16th century from Hungary to Thuringia, where he found security for his Lutheran faith, to Wilhelm Bach who died in 1845. There is much here that will be unfamiliar to the English reader and, in addition, many hitherto unknown portraits and a wealth of musical quotation.

HOW TO BUILD A BAROQUE CONCERT HARPSICHORD, by RICHARD SCHULZE. Pageant Press, New York. 42pp. \$3.00.

The Author, in addition to discussing the history and development of the instrument, gives us complete instructions, accompanied by twenty working plans, for the design and construction of a Baroque period harpsichord.

AN INTRODUCTION TO MUSICAL HISTORY, by J. A. WESTRUP. Hutchinson's University Library. 174 pp. 8s. 6d.

Professor Westrup has written an extremely interesting and instructive book which no serious student of music can afford to be without. Seldom can so relatively short a book have been as tight packed with the shrewdest of logic and the most profound learning.

## MUSIC RECEIVED

- ARTHUR ALEXANDER. *Aubade* for piano. A free transcription of an Allegretto from Cipriani Potter's Op. 15. Joseph Williams. 2s. 6d.
- EDWIN BENBOW. *Toccata* for piano (written for Eric Harrison). Joseph Williams, 2s. 6d.
- HAWARD CLARKE. *Avishays and St. Valentine's Day*. Two songs with piano (for Alvar Lidell). Augener. 1s. 6d. and 2s. 6d.
- ADRIAN CRUFT. *Suite* for solo trumpet and string orchestra. A free arrangement of keyboard music by Orlando Gibbons. Joseph Williams. pf. 8s. 6d.; *Wine and Ale*. Two drinking songs for unacc. men's voices. Joseph Williams. 1s. 3d.
- HERBERT FRYER. *Sarabande Triste and Hommage à Handel*. Two pieces for piano. Augener. 2s. 6d.
- ARMSTRONG GIBBS. *Behold the Man*. A Cantata for Passiontide for soloists, chorus and organ (or orchestra). O.U.P. Voc. 8s. 6d.
- PAMELA HARRISON. *A Goldfinch and White*. Two settings of Walter de la Mare for voice and piano. O.U.P. 3s.
- HENRY G. LEY. *That Eastertide with Joy was Bright*. Choral hymn for Easter. S.A.T.B. O.U.P. 7d.
- MICHAEL MULLINAR. *Five Songs* by William Boyce, edited and with added piano accompaniment. Augener. 5s.
- COLIN TAYLOR. *Waltz* in G, for 2 pianos. Joseph Williams. 2 copies for 5s.
- PERCY TURNBULL. *Two Studies in Allemande Style* for piano. No. 1 for the left hand alone. Augener. 2s. 6d. each.

ORCHESTRAL STUDIES. J. S. BACH. Difficult Passages, for oboe, oboe d'amore and cor anglais. Selected and edited by EVELYN ROTHWELL. (B. & H.). 8s.

Most musicians would agree that the greatest treasure in the oboe-player's repertoire is to be found in the works of J. S. Bach. This volume, containing 77 solo passages selected by Miss Rothwell, forms a very happy contrast to the finger-twisting variety of study so much in vogue, and should act as a gentle reminder that producing a beautiful sound, beautifully controlled and phrased, is more important than anything else.

Miss Rothwell has added suggestions on how to play the ornaments, and given tempo marks, which help to set the mood of each individual obligato—something that can only be finally described by reference to the words of each aria.

All students of the oboe should have a copy.

ROGER LORD.

## SUMMER TERM, 1955—NEW ENTRIES

Barnard, Trevor (London)	Rowlands, David (Swansea)
Bloomer, Mary (Carlisle)	Sayle, Ursula (Windsor)

## RE-ENTRIES

Harvey, Paul (London)	Weeks, Jolin (Bath)
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## SCHOLARSHIPS AND EXHIBITIONS

The Director has approved the following awards to take effect from September, 1955 :—

## FOUNDATION SCHOLARSHIPS—

Barkwith, John (Singing)	Gulley, Margaret (Piano)	Mason, Frances (Violin)
Bass, Sylvia (Oboe)	Harper, William (Horn)	Mayo, Graham (Organ)
Blakeson, Donald (Trumpet)	Hyde-Smith, Christopher (Flute)	Pooley, Christopher (Bassoon)
Barnard, Trevor (Piano)	Jones, Philip (Oboe)	Ranger, Brigid (Violin)
Cobb, Peter (Organ)	Lutter, Peter (Piano)	Ray, Odette (Piano)
Debes, Diana (Violoncello)	McCormack, Jack (Double Bass)	Wright, Ian (Piano)
Furth, Dori (Violoncello)		

## EXHIBITIONS—

Akpabot, Samuel (Trumpet)	Gillhooley, Thomas (Piano)	Milholland, Linda (Piano)
Bohman, Andrew (Piano)	Hanke, Sonya (Piano)	Murray, Laura (Singing)
Campbell, Henry (Piano)	Herbert, Rachael (Clarinet)	Wong, Git-Sen (Violin)
Gibbs, Margaret (Piano)	Maynier, Mary-Jo (Piano)	



## CONCERTS

## THE FIRST ORCHESTRA

THURSDAY, FEBRUARY 10

## GOD SAVE THE QUEEN

OVERTURE : Prince Igor ... .. Borodin

PIANO CONCERTO No. 2 ... .. Alan Rowsthorne

Leslie Atkinson, A.R.C.M. (*New Zealand*)

SYMPHONY No. 9 in C major ... .. Schubert

Conductor : George Weldon  
Leader of the Orchestra : Margaret Strong (*South Africa*)

THURSDAY, MARCH 24

## GOD SAVE THE QUEEN

OVERTURE : Prometheus ... .. Beethoven

CONCERTINO for Violin and Orchestra ... .. William Walton

Anthony Howard (*Exhibitioner*)SYMPHONY No. 6 in B minor (*Pathétique*) ... .. TscholkowskyConductor : Richard Austin  
Leader of Orchestra : Aileen Tolkin, A.R.C.M.

## THE SECOND ORCHESTRA

TUESDAY, FEBRUARY 1

## GOD SAVE THE QUEEN

ADAGIO and Fugue for Strings, K.546 ... .. Mozart

CONCERTO for Violin and Orchestra ... .. Beethoven

Peter Carter (*Associated Board Scholar—South Africa*)

SYMPHONY No. 5 in D Major ... .. Vaughan Williams

Conductor : Harvey Phillips  
Leader of the Orchestra : Margaret Nees (*Associated Board Scholar—New Zealand*)

TUESDAY, MARCH 15

## GOD SAVE THE QUEEN

OVERTURE : Carnival Romain ... .. Berlioz

CONCERTO for Two Flutes and Orchestra ... .. Ciaacrossi

Richard Taylor (*Scholar*)

CONCERTO No. 2 for Piano and Orchestra ... .. Beethoven

Patricia Lynden, A.R.C.M. (*Scholar*)SYMPHONY No. 5 in E minor (*The New World*) ... .. DvorakConductor : Harvey Phillips  
Leader of the Orchestra : Miguel Serrano

## CHORAL AND CHAMBER CONCERT

FRIDAY, MARCH 11

MOTET for Double Choir : Stabat Mater ... .. Palestrina

TRIO SONATA in D minor, Op. 2, No. 4 ... .. Loellett

Flute : Wendy Berry, A.R.C.M. (*Scholar*)

Oboe : Gabriel Hay, A.R.C.M.

Cello Contralto : Sally Walker, A.R.C.M.

Piano Continuo : Brian Willson, A.R.C.M.

THREE MOTETS : (a) At the round earth's imagined corners ... .. Parry

(b) Faire is the Heaven ... .. Harris

(c) Lift up your heads ... .. Darke

SONATA for Violin and Piano in G major, Op. 30, No. 3 ... .. Beethoven

Susan Leon, A.R.C.M. (*Scholar—South Africa*)

MOTET for Double Choir : Be not afraid ... .. Bach

Yvonne Roux, A.R.C.M. (*Exhibitioner—South Africa*)  
Conductor : Dr. Harold Darke

## CHAMBER CONCERTS

WEDNESDAY, JANUARY 5

VIOLIN SONATA in A major, Op. 47 (*The Kreutzer*) ... .. BeethovenPeter-John Carter (*Associated Board Scholar—South Africa*)Sally Anne Mays, A.R.C.M. (*Scholar—Australia*)

PIANO QUARTET in A major, Op. 26 ... .. Brahms

Sally Anne Mays, A.R.C.M. (*Scholar—Australia*)Peter-John Carter (*Associated Board Scholar—South Africa*)Elizabeth Watson (*Scholar*)Rhuna Martin (*Scholar—South Africa*)

WEDNESDAY, JANUARY 12

FRENCH SUITE for Piano in B minor ... .. Bach

Madeleine Cotes, A.R.C.M.

THREE BIBLE SONGS for Voice and Organ : (a) A Song of Freedom ... .. Stanford

(b) A Song of Peace

(c) A Song of Battle

Gloria Spinney, A.R.C.M. (*Associated Board Scholar*)David Lang, A.R.C.M. (*Exhibitioner*)STRING QUARTET in F major, Op. 96 (*The Nigger*) ... .. Dvorak

Violins : Anne Ashenurst, Doreen Crouch

Viola : Richard Hall

Cello : Philip Benke

BALLADE for Piano in G minor	...	...	...	...	...	Chopin
	John James, A.R.C.M.					
SONATA No. 3 (Ballade) for Violin solo	...	...	...	...	...	Ysaye
	Anthony Howard					
SOLOS for Flute and Piano : (a) Pièce	...	...	...	...	...	Fauré
	(b) Sonatine	...	...	...	...	Ibert
Patricia Lynden.	Yvonne Roux, A.R.C.M. (Exhibitioner—South Africa)					

## WEDNESDAY, JANUARY 19

QUINTET for Piano and Wind	...	...	...	...	...	Beethoven
Piano :	Yvonne Roux, A.R.C.M. (Exhibitioner—South Africa)					
Oboe :	Patrick Purcell					
Clarinet :	John Melvin, A.R.C.M. (Exhibitioner)					
Bassoon :	Roger Birnstingl, A.R.C.M. (Scholar)					
Horn :	Paul Dudding (Scholar)					
FANTASIA for Piano in C minor, K.475	...	...	...	...	...	Mozart
	Thomas Gilhooley, A.R.C.M. (Exhibitioner)					
SONATINE for Flute and Piano	...	...	...	...	...	Ropartz
	Wendy Berry, A.R.C.M. (Scholar).	Joan Ryall, A.R.C.M. (Exhibitioner)				
THREE PIECES for Piano :	(a) Prelude in G minor	...	...	...	...	Rachmaninoff
	(b) Prelude in G flat major	...	...	...	...	
	(c) Moment musical in E minor	...	...	...	...	
	Sonia Hanke, A.R.C.M. (Australia)					

## WEDNESDAY, FEBRUARY 2

CHACONNE transcribed for Piano	...	...	...	...	...	Bach-Busani
	Marguerite Nicholson, A.R.C.M. (Scholar—British Guiana)					
PHANTASIE TRIO for Violin, Cello and Piano (in one movement)	...	...	...	...	...	Bryan Kelly
	Peter Carter (Associated Board Scholar—South Africa)					
	Rhuna Martin (Scholar—South Africa).	Bryan Kelly.				
SERENADE for Eleven Instruments, Op. 44	...	...	...	...	...	Dvarák
Oboes :	John Williams, Gabriel Hay, A.R.C.M.					
Clarinets :	John Melvin, A.R.C.M., Alison Marshall, A.R.C.M.					
Bassoons :	Harold Evans, David Wilson, A.R.C.M.					
Horns :	Shirley Hopkins, A.R.C.M., Paul Dudding (Scholar), James Eastham.					
Cello :	Eunice Marino, A.R.C.M.					
Bass :	Nigel Amherst					
THREE SPANISH DANCES for Violin and Piano :	(a) Habanera	...	...	...	...	Sarasate
	(b) Romanza Andaluza	...	...	...	...	
	(c) Zapateado	...	...	...	...	
	Norma Jones (Scholar)					
Accompanist :	Jean Matthews, A.R.C.M.					

## WEDNESDAY, FEBRUARY 9

SONATA for Piano in C major, K.330	...	...	...	...	...	Mozart
	Henry Campbell (New Zealand)					
SONATA for Clarinet and Piano in F minor	...	...	...	...	...	Brahms
	Colin Courtney, A.R.C.M. (Scholar).	Margaret Veal, A.R.C.M.				
STRING QUARTET	...	...	...	...	...	Debussy
	Agustin Leon Ara (Exhibitioner—Spain), John Bacon (Scholar)					
	Elizabeth Watson (Scholar), Jennifer Ward Clarke (Exhibitioner)					
SONGS : (a) To daffodils	...	...	...	...	...	Delius
	(b) Before dawn	...	...	...	...	
	(c) Come sing and dance	...	...	...	...	
	Genty Stevens, A.R.C.M.					
Accompanist :	Margaret Veal, A.R.C.M.					
SONATINE for Flute and Piano	...	...	...	...	...	Milhaud
	Janet Alexandra, A.R.C.M. (Exhibitioner).	Margaret Gibbs, A.R.C.M.				

## WEDNESDAY, FEBRUARY 16

QUARTET for Oboe and Strings K.370	...	...	...	...	...	Mozart
Oboe :	Douglas Heffer					
Clarinets :	Mary Cadogan, A.R.C.M.					
Viola :	Ruth Unna, A.R.C.M. (Scholar)					
Cello :	Doreen Hill					
SIX BAGATELLES for Piano, Op. 126	...	...	...	...	...	Beethoven
	Bernard Roberts, A.R.C.M. (Scholar)					
SONATA for Clarinet and Piano	...	...	...	...	...	Bax
	Alison Marshall, A.R.C.M.	Sally Seddon, A.R.C.M. (Scholar).				
SONATA No. 3 for Violin and Piano	...	...	...	...	...	Delius
	Agustin Leon Ara (Exhibitioner—Spain)					
	Wendy Wilson, A.R.C.M. (Associated Board Scholar)					
" SCARAMOUCHE " for two Pianos	...	...	...	...	...	Milhaud
	William Agnew, A.R.C.M.	Madeleine Cotes, A.R.C.M.				

## WEDNESDAY, FEBRUARY 23

SONATA for Viola and Piano in E flat major	...	...	...	...	...	Dittersdorf
	Keith Lovell, A.R.C.M. (Scholar).	Leslie Atkinson, A.R.C.M. (New Zealand).				
" THE BLESSED VIRGIN'S EXPOSTULATION "	...	...	...	...	...	Purcell
	Nancy Creighton (Scholar—Australia)					
Accompanist :	Margaret Veal, A.R.C.M.					
SONATA for Clarinet and Piano in E flat major	...	...	...	...	...	Brahms
	John Melvin, A.R.C.M.	Eunice Marino, A.R.C.M.				
QUARTET for Piano and Strings in G minor	...	...	...	...	...	Fauré
Piano :	Jennifer Rice, A.R.C.M.					
Violin :	Julie Brett (Scholar)					
Viola :	Richard Hall					
Cello :	Susanna Featherstone, A.R.C.M. (Exhibitioner)					



## WEDNESDAY, MARCH 2

- CHROMATIC FANTASIA AND FUGUE for Piano ... .. Boch  
Donald Twiner
- QUARTET for Oboe and Strings, K.370 ... .. Mozart  
Oboe : Patrick Purcell  
Violin : Mabel Kinghorn  
Viola : Brian Masters  
Cello : Eunice Marino, A.R.C.M.
- FIVE SONGS from "Die schone Mullerin" : (a) Wohin ?  
(b) Der Neugierige  
(c) Ungeduld  
(d) Morgengruss  
(e) Mein ... } ... .. Schubert  
Donald Francke, A.R.C.M.  
Accompanist : Paulette Oyez, A.R.C.M.
- FANTASY SONATA for Clarinet and Piano (in one movement) ... .. John Ireland  
Gerald Bodmer (Scholar). Leslie Atkinson, A.R.C.M. (New Zealand).
- SONATA EROICA for Organ (in one movement) ... .. Jongen  
Geoffrey Parker, A.R.C.M.

## WEDNESDAY, MARCH 9

- TRIO for Piano, Violin and Horn, Op. 40 ... .. Brahms  
Piano : Yvonne Roux (Exhibitioner—South Africa)  
Violin : Agustin Leon Ara (Exhibitioner—Spain)  
Horn : Shirley Hopkins, A.R.C.M.
- SONATINE for Piano ... .. Ravel  
Jane Verney, A.R.C.M.
- SONATA for Violin and Piano ... .. John Wilks  
Aileen Tolkin, A.R.C.M. John Wilks (Scholar)
- SONGS : (a) O mistress mine  
(b) Come away, death  
(c) When that I was and a little tiny boy } ... .. Ernest Bullock  
Kenneth Byles (Scholar)  
Accompanist : Margaret Vcal, A.R.C.M.
- DUETS for two Violins ... .. Bortok  
Susan Leon, A.R.C.M. (Scholar—South Africa)  
Peter Carter (Associated Board Scholar—South Africa)

## WEDNESDAY, MARCH 16

- TWO BALLADES for Piano : (a) In D major, Op. 10, No. 2  
(b) In B minor, Op. 10, No. 3 } ... .. Brahms  
Carole Davidson
- ANDANTE and Scherzo for Flute and Piano ... .. Roussel  
Judith Fitton, A.R.C.M. (Exhibitioner)  
Babette Botha, A.R.C.M. (Scholar—South Africa)
- THREE FANTASIESTÜCKE for Piano : (a) In der Nacht  
(b) Des Abends  
(c) Aufschwung } ... .. Schumann  
Jean Matthews, A.R.C.M.
- SONATA for Clarinet and Piano ... .. Hindemith  
Emmy Cleynert, A.R.C.M. (Exhibitioner)  
Margaret Dobson, A.R.C.M.
- SUITE for Viola and Piano ... .. Bloch  
John Marshall. Brian Willson, A.R.C.M.
- SONATINA for Piano, Flute and Clarinet ... .. Florent Schmitt  
Piano : Marguerite Nicholson, A.R.C.M. (Scholar—British Gulano)  
Flute : Wendy Berry, A.R.C.M. (Scholar)  
Clarinet : Alison Marshall, A.R.C.M.

## WEDNESDAY, MARCH 23

- PRELUDE and Fugue for Organ in D major ... .. Boch  
David Lang, A.R.C.M.
- SONATA for Violin and Piano in D major ... .. Handel  
John Bacon (Scholar). Eunice Marino, A.R.C.M.
- PIANO SOLOS : (a) Fantasia in C minor, K.395  
(b) Allegro from Sonata, Op. 39, No. 2 } ... .. Mozart  
Yvonne Roux, A.R.C.M. (Exhibitioner—South Africa)  
Clementi
- FOUR BIBLICAL SONGS : (a) By the waters of Babylon  
(b) Turn Thee to me and have mercy  
(c) I will lift up mine eyes  
(d) Sing ye a joyful song } ... .. Dvorak  
Nena Watson  
Accompanist—Kathryn Schramm (Australia)
- SOLOS for Double Bass and Piano : (a) Concerto  
(b) Fantasie } ... .. Koussevitzky  
John Bass, A.R.C.M. Hignett  
Accompanist : Douglas Crawford, A.R.C.M. (Scholar)
- OCTET for Wind Instruments ... .. Stravinsky  
Flute : Wendy Berry, A.R.C.M. (Scholar)  
Clarinet : Gerald Bodmer (Scholar)  
Bassoons : Roger Birnstingl, A.R.C.M. (Scholar), John Harper, A.R.C.M. (Scholar)  
Trumpets : William Relton, David Appleyard (Scholar)  
Trombones : Michael Payne, A.R.C.M. (Scholar), Nigel Amherst  
Conductor : Ernest Hall



## OPERA

Two performances by The Opera Class were given in the Parry Theatre on Friday, March 4, and Friday, March 18, 1955, at 5.30 p.m., of "Lionel and Clarissa" or "School for Fathers" by Isaac Bickerstaffe. Music by Charles Dibdin and others, arranged by Alfred Reynolds.

### CHARACTERS IN ORDER OF APPEARANCE :

	March 4	March 18
Colonel Oldboy ... ..	Eric Garrett	Eric Garrett
Diana (his daughter) ... ..	Irene Hillebrandt	Joan Davies
Jenkins (steward to Sir John Flowerdale) ... ..	Eric Stannard	Eric Stannard
Lady Mary Oldboy (wife to Col. Oldboy) ... ..	Sheila Beach	Gillian Ashby
Mr. Jessamy (son to Col. Oldboy) ... ..	John Shorter	John Shorter
Antoine (servant to Mr. Jessamy) ... ..	James Wootton	James Wootton
Clarissa (daughter to Sir John Flowerdale) ... ..	Gaynor Lewis	Nancy Creighton
Jenny (maid to Clarissa) ... ..	Sylvia Franklin	Jennifer Silver
Sir John Flowerdale ... ..	John Barkwith	John Barkwith
Lionel ... ..	Kenneth Biles	Jack Chorley
Harman ... ..	Brian Johnson	Brian Johnson
Maids ... ..	Laura Rees Jones	Laura Rees Jones
A Gardener ... ..	Maureen Fullam	Martha Lamb
	Jack Chorley	Kenneth Biles

Scene : The Country.      Time : Two Summer Days in 1786

#### ACT I

Scene 1. A room in Colonel Oldboy's house.

Scene 2. The garden at Sir John Flowerdale's.

#### ACT II.

Scene 1. A room in Sir John's house.

Scene 2. Clarissa's dressing room.

Scene 3. The garden.

#### ACT III

Scene 1. A room in Colonel Oldboy's house.

Scene 2. Clarissa's dressing room.

Scene 3. The garden.

Producer : Joyce Wodeman

Dances and Movement arranged by Margaret Rubel

Scenery designed and painted by Paul Holmes and built by Peter Collier

Diana's and Clarissa's costumes designed and made by Dorothea Wallace

Other costumes made in the Opera Wardrobe under the supervision of Pauline Elliott

Stage Manager : Pauline Elliott, assisted by Courtney Kenny

### THE ORCHESTRA

Leader and 1st Violin ... ..	John Ludlow
2nd Violin ... ..	Margaret Holt
Viola ... ..	Richard Hall
Violoncello ... ..	Eunice Marino
Double Bass ... ..	Diana Fryer
Flute and Piccolo ... ..	Wendy Berry
Bassoon ... ..	Roger Birnstingl
Harp ... ..	Dona Pritchard
Conductor ... ..	John Barker

## A.R.C.M. EXAMINATION

### APRIL

The following are the names of the successful candidates :—

#### SECTION I.

##### PIANO/ORTE (Performing)—

Irvine, Daryl  
Knibbs, Jean Frances Mary  
Latham, Gillian Katharine  
Latham, Jean Isobel  
\*Paling, Douglas John  
Schramm, Kathryn  
Theckston, Patricia Mary

#### SECTION II.

##### PIANO/ORTE (Teaching)—

Baker, Kenneth George  
Barnes, Charles Peter Frank  
Botha, Babette Catherine  
Brodie, Joy Sarra  
Collinson, Juliet Ann  
Cotes, Madeleine  
Gordon, Hazel Mary  
Hopcraft, Esther Jane  
Kendrick, Beryl Erskine  
Lane, Peter Alan  
Marwood, Ann  
Mihill, Daphne  
Sharland, Mary Doreen  
\*Shaw, Jacqueline Fay  
Turner, Joan May  
Walker, Shirley Helen

#### SECTION IV.

##### ORGAN (Performing)—

\*Cabena, Harold Barrie  
\*Johnstone, Harry D.  
Nathaniel, Romayne Ann

#### SECTION V. STRINGED INSTRUMENTS (Performing)—

*Violin*—  
Aubenhurst, Anne Beryl

#### SECTION VI. STRINGED INSTRUMENTS (Teaching)—

*Violin*—  
Cox, Sonia Maureen  
Harrison, Christine  
Nees, Margaret Joy  
*Violoncello*—  
Atkinson, Leslie John

#### SECTION VIII. WIND INSTRUMENTS (Performing)—

*Flute*—  
Jordan, Colin Christopher  
*Clarinet*—  
Graham, Eve  
Maunder, Peter Anthony  
Walklin, Leslie  
*Trumpet*—  
Cooper, Christopher  
Wellesley Harry

#### SECTION IX.

##### SINGING (Performing)—

Ashby, Gillian Agnes Mary  
Bushby, Ranken

#### SECTION XI.

##### THEORY OF MUSIC—

Cervenka, John

\* Pass in Optional Written Work



# PROVISIONAL CONCERT FLXTURES

SUMMER TERM, 1955

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

## First Week

WEDNESDAY, APRIL 27, at 5.30  
String Quartet Recital

## Second Week

WEDNESDAY, MAY 4, at 5.30  
Chamber Concert  
FRIDAY, MAY 6, at 5.30  
Lecture : Gerald Finzi

## Third Week

WEDNESDAY, MAY 11, at 5.30  
Chamber Concert  
FRIDAY, MAY 13, at 5.30  
Lecture : Gerald Finzi

## Fourth Week

WEDNESDAY, MAY 18, at 5.30  
Chamber Concert  
FRIDAY, MAY 20, at 5.30  
Lecture : Gerald Finzi

## Fifth Week

TUESDAY, MAY 24, at 5.30  
Second Orchestra  
WEDNESDAY, MAY 25, at 5.30  
Chamber Concert

## Sixth Week

WEDNESDAY, JUNE 1, at 5.30  
Chamber Concert  
THURSDAY, JUNE 2, at 5.30  
First Orchestra

## Seventh Week

WEDNESDAY, JUNE 8, at 5.30  
Chamber Concert

THURSDAY, JUNE 9, at 5.30  
Drama

FRIDAY, JUNE 10, at 5.30  
Queen's Prize Finals

## Eighth Week

WEDNESDAY, JUNE 15, at 5.30  
Chamber Concert

## Ninth Week

WEDNESDAY, JUNE 22, at 5.30  
Chamber Concert

## Tenth Week

TUESDAY, JUNE 28, at 5.30  
Second Orchestra  
WEDNESDAY, JUNE 29, at 5.30  
Chamber Concert

## Eleventh Week

WEDNESDAY, JULY 6, at 5.30  
Chamber Concert  
THURSDAY, JULY 7, at 5.30  
First Orchestra

## Twelfth Week

*WED., JULY 13	} Opera with Orchestra
*THURS., JULY 14	
*FRI., JULY 15	

Admission is free to all performances, but tickets will be required for the dates marked \*. A limited number of tickets will be available on application for ONE ONLY of these three performances. It is regretted that subscribers' current tickets cannot give admission, but every attempt will be made to enable subscribers to be present if application is made early enough.

H. V. ANSON, *Registrar*.